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above has some strong personal peculiarity which prevents his being classified under any heading other than his own name—and thus, while undoubtedly merely an historical accident, it is lithography rather than etching which should be considered the particularly “personal” medium.

As there is a reason underlying this, it should be mentioned, in spite of its great obviousness. Etching has rather a complicated technique, and is baffling to the beginner in that he can tell little or nothing about what he has done on a plate until he actually holds an impression from it in his hand. The plate he works on is black, the lines he draws on it are copper colored, and he makes them delicate or strong not when he draws them but later on when he bites them and leaves the acid on for a shorter or longer time. It is always a negative process and so much of it is done in the dark that awful slip-ups are to be expected even by the most experienced. Lithography in contrast to all this is a positive process: the artist can see what he is doing all the time just as in pencil drawing; if he wants a line broader or blacker he makes it so, if he wants it lighter he erases it a little, and, greatest commodity of all, he can hold and use his crayon just as he has been accustomed to use his pencil or chalk or charcoal. Where no one who has not done it before can casually make an etching, there is no reason why any man should not make a lithograph, or why, if he can draw well enough, it should not be a masterpiece.

One of the things which may seem most odd about these French lithographs is that a very large portion of them were originally made to be sold in book shops and on news stands—for many were in the beginning neither more nor less than illustrations in books and magazines and daily papers. Were some supernatural power at a blow to destroy this portion and leave in existence only such as were made as prints to be bought and sold in print shops, the history of French lithography would have to be completely rewritten—and when it had been, it wouldn't be nearly so important or so interesting a one. Somehow it makes

one think a bit wistfully about past and present and future—will our great-grandchildren garner so carefully the illustrations of the present day? And will any one think it worth while to catalogue the caricatures and illustrations of any contemporary man as Messrs. Hazard and Delteil and Rumann have done for those of Daumier, even though they reach almost five thousand in number? W. M. I., JR.

## EXHIBITION OF PRINTS

THE summer exhibitions in the print galleries, respectively of etched landscapes prior to 1800, of renaissance woodcuts, and of portraits, still continue in place. Many of these prints are famous masterpieces and all of them, whether well-known or not will amply repay serious examination. The landscapes begin with some of the primitive German sixteenth century etchings, and come down to the work of such eighteenth century worthies as Pillement and Weirrotter, the greatest number, however, being examples of the Dutch school of the time of Rembrandt, who is himself represented by eight very important prints. The portraits begin with Israel van Meckenem's Head of an Oriental, one of the very earliest of all engraved portraits, and come down to such almost contemporary masterpieces as Rodin's Victor Hugo, Zorn's Ernest Renan, Whistler's Axenfeld, and Degas's Joseph Tourny, counting among their number fine and typical examples by many of the most important masters of the printed portrait. The renaissance woodcuts constitute a more homogeneous group than either of the others, and although the least known among American collectors, have the greatest interest for contemporary draughtsmen and designers, since in them are to be found many very beautiful solutions of the problems still faced by those who work for the printer and publisher. Among the artists represented are such giants as Dürer, Holbein, Cranach, Burgkmair, Lucas of Leyden, and Hans Weiditz, a group of masterpieces by each of whom is on the walls.